

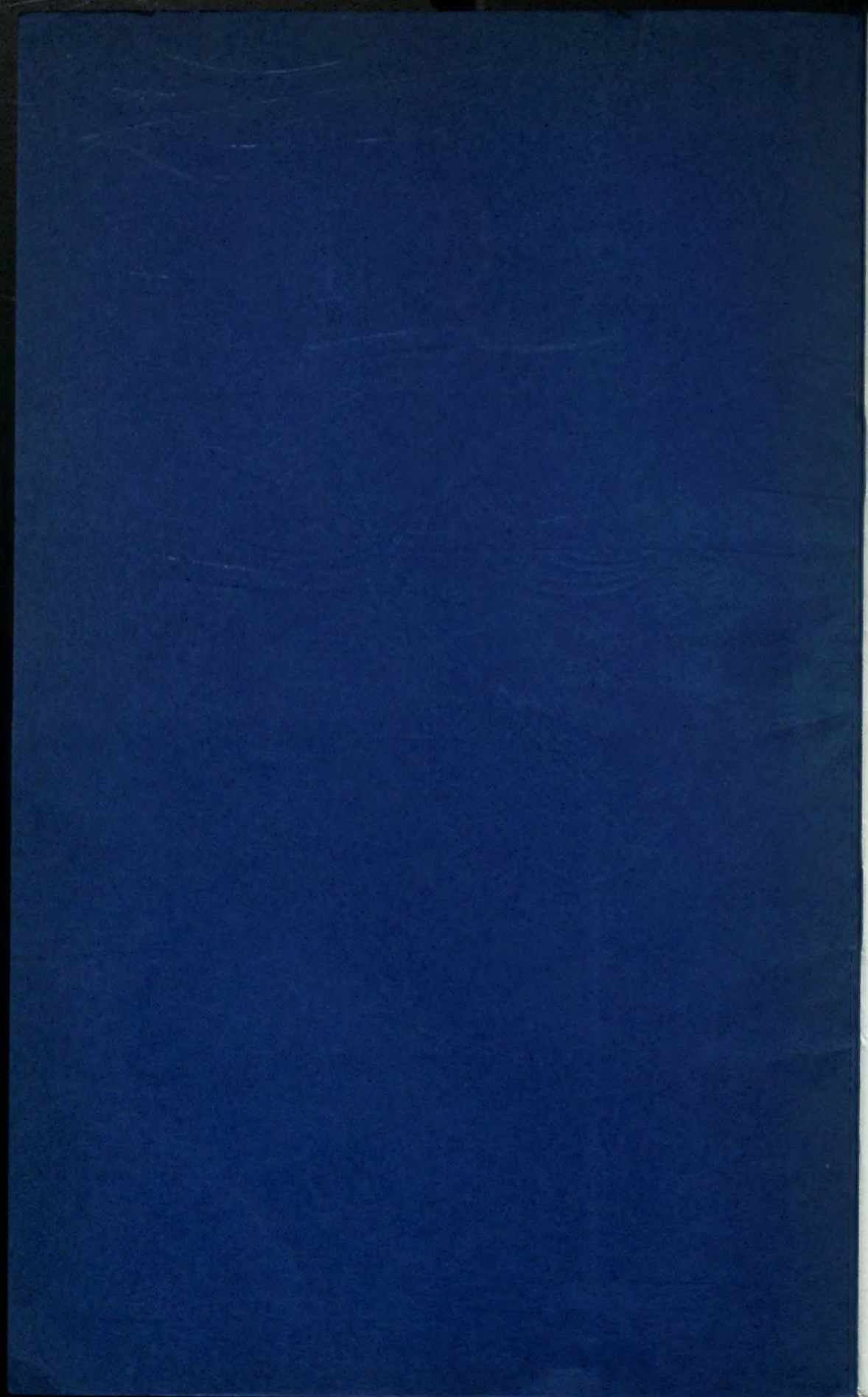
THE
R · C · M
MAGAZINE



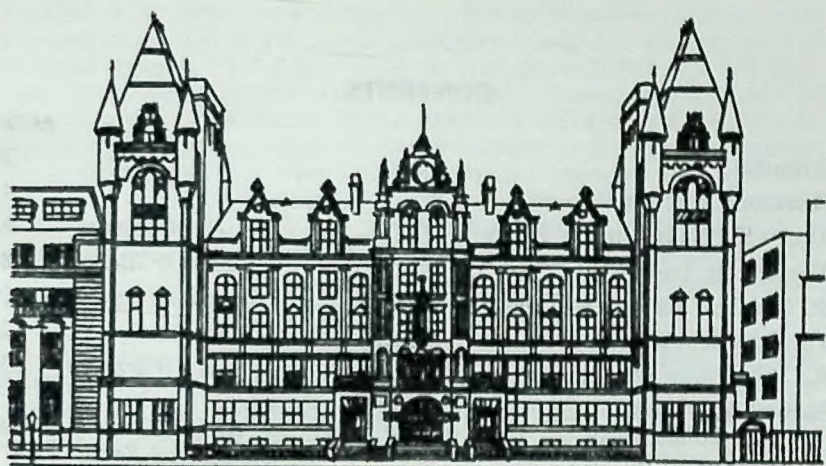
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Gillian Ashby

THE OFFICIAL JOURNAL OF THE
ROYAL COLLEGE OF MUSIC UNION

"The Letter killeth, but the Spirit giveth Life"

VOLUME LVII No. 1

FEBRUARY, 1961

THE R·C·M MAGAZINE

VOLUME LVII

No. 1

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EDITORIAL

EIGHT College students have written in the last four issues of the Magazine. Arthur Tomson's article in this one brings the total up to nine. This is important. Students can easily think of the Magazine as having nothing to do with them, being only for professors and older Union members. With nine student contributors in five numbers, that view cannot be held; and it never has been mine. The Magazine must reflect student opinion. If it strikes some of their elders as unorthodox, that is what young opinion should be, as long as it is lively and genuine. I am grateful to my student contributors and I want more. Your activities too must be recorded. Recent performances of Tallis, Stravinsky, Dunstable, Dallapiccola and Webern would have been valuable by whomever, wherever they were done and needed no special indulgence because they were unofficial student concerts: that is why I asked John Warrack, Gordon Stewart and Lionel Salter to come and write about them. This time I am printing a notice of future College events, and of new scores and books in the Library, because some of you have asked for this. At least five pages in every Magazine are reserved for your affairs, so tell me how you want them filled.

Two articles from the *R.C.M. Magazine* have recently been reprinted in other magazines, with our permission. The memoir of Ivor Gurney by Helen Thomas appeared in December's *Musical Times*, and Lamar Crowson's appreciation of Arthur Benjamin, in *The Composer*.

Last term Mr. Falkner inaugurated a series of lectures on music and the allied arts. Eric Gillett came to talk about English Literature, 1960, Basil Taylor about The Nature of Painting, and Yehudi Menuhin played and talked about Bach and afterwards listened to student violinists. Sir David Webster, speaking pungently and with wit (. . . "There is a woman called Callas . . .") to the Union A.G.M. on Opera Production at Covent Garden, threw out a few hints about a closer relationship between our two institutions—and there has already been a Covent Garden rehearsal of *Orpheus*, open to students, at College.

This term John Williams joins the staff to teach the guitar, and Stanley Taylor to teach the recorder. Harpsichord teaching is to be shared by Dr. Lofthouse and Hubert Dawkes. Dr. Reginald Jacques has come back to coach vocal ensemble. Frau Jablonski and Signora Walker-Provini will coach German and Italian. Anthony Hopkins's new series of lectures on Contemporary Music is open to the public as well as to students. Derrick Cantrell joins the staff to lecture on Musical Appreciation, Thea King to teach clarinet, David Parkhouse to teach piano, Dr. Philip Wilkinson to teach theory, Martin Gatt to teach bassoon, and Yvonne Wells joins the Opera and Drama School. The Parry Room will shortly be opened for research and study; a heavy carpet (College blue) is down in the Concert Hall as the first part of a plan to improve the acoustics; the East Court Recreation Area (known less formally as the playground) will open in the spring. A complete performance of Bach's St. Matthew Passion and of Offenbach's *La Vie Parisienne* in March . . .

DIRECTOR'S ADDRESS

JANUARY, 1961

LAST term I spoke to you about the original aims of the College—changing conditions—curiosity—enthusiasm, and the musician's need to develop a generous and well balanced mind.

To-day I would like to tell you what I think of you all after my first term as your Director. You have many good points and some bad ones. The good ones are not entirely your fault and the bad ones most certainly are. I find your collective talents as high as at any time in College history; but you must remember the "Parable of the talents"—there being no merit in possessing talent, but merit only in developing it to the best of your ability.

Looking back one cannot fail to notice how well so many College students in the past have developed their talents and merited the words "well done thou good and faithful servant". Only recently in a public review of eleven of the younger generation of British composers as many as seven were past students of the College. You may say they had talent and fine teachers; but education is not a slot machine whereby someone gives you a scholarship and three years later you pull out the drawer with all the right answers for a successful career.

You must in fact learn to develop your talent; in other words learn to concentrate and discipline your mind as well as your muscles. I cannot understand why "discipline" is such an unpopular word to-day, for without exception the best disciplined man is the most successful. The Oxford Dictionary says that "discipline" is "training, that produces self control". Your faults are chiefly evident through lack of self control. Last term several hours of important work were lost at rehearsals, both orchestral and choral, because of latecomers. A rehearsal call means that you should be in your place and ready to start work at that time and not ten or fifteen minutes later. Attendance at second study lessons and theory classes was also far from satisfactory. The Syllabus is arranged for your benefit and is not to be treated casually.

I was delighted to observe many student performances of high merit. But there were many which failed for lack of discipline; performances full of promise but with no sense of control; you must give your music time to breathe. How often has it been said that a pause or a silence is the most dramatic thing in music? I suspect that some performances last term were rather like the Gadarene Swine which, you will remember, rushed headlong into the sea and perished. As a nation we are accused of being stiff and "boiled-shirt" and it behoves us all to try to develop that rhythmic control and vitality which is so often missing from our performances.

During my years abroad I was constantly reminded by Italians and Americans of a most important feature of English musical life. A feature which I had always taken for granted and yet which is quite unique in the history of Western Music. I am speaking of course of English Cathedral Music.

I was recently shown a letter from our first Director, Sir George Grove, to Mr. Harry Stubbs, one of the first Scholars of the College (and father of one of your present professors). The letter is dated

January, 1886. In it Sir George wrote, "I congratulate you with all my heart on having got your foot into such a noble establishment as St. George's, Windsor, I am sure you will do the College justice . . . To be a good singer is a good thing; to be a good musician *also*, is a far better one. Indeed in reference to English Cathedral Music you must be a musician if you are to be a good singer: the form of the composition and the style of those incomparable men who have adorned our country for so many centuries, is such that they must be understood to be done justice to. Oh! my dear Stubbs, I wish I could communicate to you some part of my enthusiasm for the great English School whose compositions you are now to interpret. A school not matched by any of the most famous nations abroad".

It is a poor reflection on our judgment to-day that so little attention is given to the fine services of English Church music being given daily in Cathedrals and College chapels throughout England. It is not only in beauty of melody and form that these works are interesting. It is the panorama of English history which they reflect from the Reformation in the sixteenth century to the present day, and the peculiar texture of sound contained in this music written specially for these great Chapels and Cathedrals. After a dose of symphonic music in the Festival Hall it is a refreshing and salutary experience to listen to the sheer beauty of boys' and men's voices as amplified and enhanced in so many of our fine Gothic buildings. I can think of no greater tonic and inspiration than to listen to some of the noble compositions by Tallis, Byrd, Gibbons, Purcell and so many others up to Stanford, Parry, Vaughan Williams, and our own Herbert Howells to-day, in these particular acoustic conditions.

I took an eminent American musician to hear one of the Purcell Handel celebrations in Westminster Abbey, two years ago. Afterwards he said he had always admired the Purcell and Handel anthems but had not realized until that moment that the works had *obviously* been written for the Abbey acoustics and how much greater the works sounded in such conditions. I strongly advise you all whilst you are at College to go at least occasionally to St. Paul's Cathedral, the Abbey, the Temple Church or Southwark Cathedral. To say the least you will be widening your practical knowledge of music history and I shall be surprised, whatever your religion, if you do not feel a sense of depth and serenity whilst listening to this unique music in such beautiful surroundings.

In these days of increasing numbers of potential musicians, of increasing numbers of rival institutions it is of the utmost importance that the College should maintain the highest standards. How is this to be done? By having good students, good professors and good facilities and the three are dependent on each other. Good students need good professors and good conditions. To provide them the College needs adequate funds. For some time past the Royal Schools of Music have found it increasingly difficult to maintain a comprehensive syllabus and reasonable rates of pay for the teaching and administrative staff. It is therefore with reluctance but with urgency that we have, together with the Royal Academy of Music, announced an increase of fees from September next. With the increase we intend to offer you a wider course of studies and better working conditions.

I am confident that if we all discipline ourselves and work together we can maintain the high level of achievement for which the College has long been famous.

THIRTY-SIX YEARS ON THE TIMES

By FRANK HOWES

I WROTE my first notice for *The Times* on November 24, 1922, of a concert of early German music given by Dorothy Silk, in which, I see, the name of Dr. Harold Darke is mentioned. I wrote my last notice for *The Times* on September 30, 1960, the subject of which was, I hope not ominously, *Götterdämmerung*. So, allowing for a few months delay before I wrote regularly and for a time during the war when I was on half-pay, I have spent, shall we say, 36 years of my life in music and in daily journalism. How did I come to find a career in that strange, small world of music criticism?

The short answer is "Through H. C. Colles", whose classes I attended while I was a student, albeit of riper years than most, at College. In the post-1918 ferment when H. P. Allen was refitting the College for service, to use Colles's just and expressive phrase, there were enough of us interested in criticism to form a class, which I joined. Somehow the question of audience reaction came up in those psychology-conscious days and we made a book, which we presented to the Director. Out of that book grew my own first venture into authorship. Colles, who had been editor of *The R.C.M. Magazine* and in 1911 had been made Our Music Critic on *The Times*, was one of Allen's appointments to the College staff to teach the allied subjects of history, appreciation and criticism. I succeeded him in all three offices and it was from him I learned what I know about journalism.

But the critical side of the business has a longer history. As a youth I played the organ in a nonconformist church where I encountered much bad music. For very shame I will not reveal what I had to play on that small three-manual organ, but it must have entered like iron into my naturally sceptical soul, for I was constantly asking myself, and arguing with others, what makes bad music, what constitutes badness in art, by what right do I pronounce it bad, why can't others recognize that it is bad. Sceptic though I was I became a crusader, and philosopher-warrior I have been ever since. For soon after this I went up to the university and in due course read my Plato and Aristotle, who discussed this very topic. I went to uncompulsory lectures on aesthetics; I penned my first article and sent it to *Musical Opinion*; I got 7s. 6d. for this essay on good and bad music, my first money for journalism written in my first year. And I have been doing just that ever since, discussing quality in music. In my last term at College in 1922 Colles invited me to help him on *The Times* so as to relieve him of some work while he was editing *Grove*. I was his assistant for nearly 20 years and his successor for 17.

What, you may ask, does the job amount to in practical, concrete terms? For a daily journalist—not all criticism is newspaper criticism and not all newspapers are dailies—the routine is as follows. One enters in a diary all the invitations that reach the paper. A concert besides being music is also a public event to be reported, exactly as a cricket match or a political meeting is an event. So we get invitations to attend all the principal musical events in London and Festivals outside. The tickets are then distributed to the individual critics who are to "cover" the event, which is then scheduled for the sub-editors, so that space may be allocated for it. We go to the concert or opera; after it is over we go back to the office and write our comments on it, or maybe if the circumstances are

more convenient telephone them, so that they are on your breakfast table the next morning. This is generally regarded by musical enthusiasts as an idyllic life. Fancy being paid to go to the opera instead of having to pay through the nose for the privilege! Now I am not saying that it is a bad life. It is full of interest and has much more variety than that of the performing musician, who is limited to a fairly small repertory in a single branch of the art, whereas we range from organ recitals to the ballet, from operatic singing to orchestras, from mediaeval music to the latest wild-cat experiments. We also have books and gramophone records to review. But it has its trials and its occupational hazards.

One hears too much, one hears much too much of the more hackneyed classics; the concentration required to take in a big work of art—*Götterdämmerung* lasts five and a half hours—and then immediately translate its impression into half a column of print is exhausting. The actual conditions of daily journalism, which are a nightly and never-ending battle against space and time, are often very trying. And the pressure of events, in London at any rate, is now so great that one cannot follow up a point that has struck one as worth pursuing further in a symphony or an opera, for to-morrow we have to be off on something else, though a weekly article not tied to a particular event could sometimes be used for the more general and less topical aspects of such a subject.

As for the occupational risks in this life described by Walter Pater as "the adventures of the soul among the masterpieces", they can be more physical than spiritual. True, I was never assaulted, as Colles was publicly in Queen's Hall, by Kennerly Rumford who resented something he had written about Clara Butt, but I have been in the courts for libel and I was once sent a challenge to a duel by a composer—which I need hardly say I did not take up. Controversy, of course, there is in plenty and one must grow a skin thick enough to stand up to the state of being in a minority of one and of taking with philosophic composure the observations of correspondents. For it is a strange thing that when otherwise educated and courteous people take up their pens to write to the Editor they lose their manners. "Sir", wrote a west country parson, "if, as I suppose, you are an honest man . . ." We are commonly regarded not only as fools but as rogues.

The nature of the job remains constant and will so remain as long as newspapers are organs of opinion as well as chroniclers of news. But in my time changes have come over London music. We used to have three small halls and I quite frequently attended three recitals at Wigmore Hall in a single day, at 3, 5.30 and 8.15. Now we have only eight recitals a week. Orchestras have multiplied and orchestral concerts now average six instead of three a week. When I began criticism there was no regular ballet, only summer visits of Diaghilev and his successors' companies. There was a little opera at the Old Vic in the winter and a grand season of almost eight weeks at Covent Garden in the early summer. Now we have the Royal Opera House open for opera and ballet during ten months of the year, and Sadler's Wells functions for almost as long. Then there were "seasons", which implied off-seasons; now we work all round the calendar. Even July which for the first ten years after the war allowed some easing off is now non-stop. Last summer when owing to festivals and holidays I was single-handed for half the month I had festivals at Linton, Cheltenham, Haslemere and King's Lynn, four Glyndebournes, a flight to Basle for a new Britten, operas at Sadler's Wells, Covent Garden,

the R.A.M. and a few miscellaneous engagements, though ordinary concerts were in abeyance. In the old days there was no week-end music after a couple of Saturday afternoon recitals. Very occasionally Sir Thomas Beecham produced a Sunday afternoon concert. One critic out of three on the paper might exceptionally work one Sunday a month. Nowadays it is common for the diary to contain a dozen engagements for Saturday and Sunday.

This week-end change in our musical habits came about as a result of the war. During the black-out Saturday and Sunday afternoons were, apart from lunch-hour concerts, the only possible opportunities for music. The habit of concert-going at the week-end caught on and the building of the Festival Hall firmly established the new pattern. Excellent for the health of our musical life but not for the health of the critic! Sunday nights have made his a seven-day-a-week job.

The long-term effects of radio and records, which have changed the character of audiences during my time, make too big a subject to discuss here, but I count myself fortunate that my time of responsibility as chief critic came at such a moment of change as 1943. For it meant that the influence of *The Times*, which can be formidable—"Remember", said the editor who appointed me, "that you have a very big sounding board"—could be put behind the new attitude to opera, the building of the Festival Hall, the imaginative musical programme of the Festival of Britain and the vigorous growth of the holiday festival.

I relinquish it with regret and relief.

THE GUITAR TODAY

By JOHN WILLIAMS

John Williams left College in July, 1959. This term he comes back to teach an instrument new to the syllabus, the guitar.

IN 1909 Andrés Segovia gave his first important public recital in Granada, and since then he has been constantly touring the world presenting the guitar to the public. In fact this is the main reason for the present revival of the instrument; by his wonderful playing he has inspired many composers to write for it and others to follow his example and play it also, although there is still only the one Maestro.

But what of the history of the guitar? It is one of that family of plucked instruments which goes back to Egyptian times and which gave rise in the fifteenth and sixteenth centuries to the lute and the vihuela, a Spanish equivalent of the lute which had six double strings and was similar to the guitar in shape: as the lute was to Elizabethan England so was the vihuela to Spain of 1530-1570. At this time the guitar had only four strings and it was not until the seventeenth century, when a fifth string was added, that it was played seriously and music was written for it. From 1686 until 1721 the French composer-guitarist Robert de Visée was chamber musician to the King, although he was only one of several who had outstanding reputations at the time. The instrument soon acquired a sixth string, and someone even added a seventh, but this did not remain for long.

The six open strings were, ascending, E (below the bass clef), A, D, G, B and E; the notes were written not in tablature, as before and for

lute and vihuela, but in ordinary notation on the treble clef, one octave higher than the actual sounds produced ; this is as it is to-day. At the end of the eighteenth and beginning of the nineteenth centuries the guitar became extremely popular throughout Europe, not only as a solo instrument but in chamber music ; Boccherini wrote several quintets (one of which includes a Fandango with castenets to be played by the 'cellist, no doubt a result of the composer's domicile in Madrid) and Paganini produced duos with violin, trios and quartets, apart from many solos. Throughout the nineteenth century, however, as music became grander in scale and more in front of the public than in the court and drawing-room, the guitar could contribute little apart from a few song accompaniments by Schubert and the odd few bars in some of Berlioz's operas (it was the only instrument which Berlioz could play—he wrote one solo piece which is now out of print). Contributing reasons to this fading in popularity were the backwardness in construction of guitars which did not give enough power or *sostenuto*, and the lack of an established technique which could produce a high standard of playing and different tone colours. And so to Segovia—having evolved his own technique he has ever since been demonstrating how unique it is. The basis of this is the plucking of the strings with one's nails, not the flesh of the finger-tip ; this achieves greater clarity of tone, an infinite variety of tone colours and the necessary volume for playing in public. The construction of instruments has also improved immeasurably, and this only in the last thirty to forty years.

This outline of its history will also help to give a rough picture of the guitar's repertoire, which includes concertos either originally for lute or written for the guitar in more recent times. Many transcriptions have also been made ; in this field there is still much to do, taking as an example Bach, whose third and fourth lute suites are his own arrangements of the fifth cello suite and third violin partita respectively.

In fact, for aspiring players there is a sympathetic beginning to-day which cannot be compared to the bleakness which confronted Segovia when he began, with a limited repertoire, without the advantages of the modern instrument and having to use gut strings which broke every hour—nowadays nylon strings are used. All that remains is to create a high general standard of playing !

THE ST. MATTHEW PASSION AND THE BACH CHOIR

By REGINALD JACQUES

WHEN I was asked to describe my approach to Bach's St. Matthew Passion, it seemed best to give some account of the Bach Choir's annual rehearsals and performances of the work during the 28 years of my conductorship.

When I was appointed to the Choir, the annual performance of the Passion had already been established under Sir Adrian Boult and Dr. Ralph Vaughan Williams who preceded him as conductor, so that gave me a flying start. The only immediate innovation I introduced was to include all the *da capo* sections of the arias, which had not been the case hitherto. A little later a harpsichord took the place of the piano in the continuo.

In the opinion of all qualified musicians, an ideal performance needs certain basic equipments: a highly trained choir of not more than 60

voices, a chamber orchestra of expert Bach players, with the continuo realized by musicians who are thoroughly conversant with the appropriate style. All this, and the performance should take place in Church, and be sung in German.

The Bach Choir's performances, of necessity, had to be given in such widely different places as the Queen's Hall, the Royal Albert Hall and the Royal Festival Hall. The membership of the Choir was, and is, just over 300. It was clearly impossible to ask three-quarters of the members to stand down whenever the Passion was to be sung; they had attended rehearsals regularly throughout the rest of the season, working hard at a varied programme of other music. There was a wonderful spirit of loyalty and keenness, and why should one of the greatest of all choral works be withheld from people who were eager to sing it? To take part in the Passion brings boundless pleasure to singers; they remember the experience all their lives; musically, they will never be quite the same again.

So the serious problems of balance between choir and orchestra had to be tackled at the source. I introduced triennial voice-trials of all the members of the choir. All new candidates for admission had to possess voices which were light in weight, true to pitch, and of good mixing quality. The members are a typical cross-section of educated English people, from men and women in the Civil Service and the professions, to students; all highly intelligent, and thank goodness, from every part of these islands. So if one calls for the resonance which seems to be the particular possession of the North Country and Wales, well, it is there, only waiting to be unleashed at the big moments. The tone is small in relation to the size of the choir, but full of colour and buoyant in rhythm. I have found that light amateur voices with a stiffening of professionals (my group of 12 professional tenors were "as much fine gold") singing with an orchestra of chamber music players who really understood Bach's style, resulted in something very near a correct balance. During rehearsals I often walked down the hall in order to listen from a distance. The placing of the double orchestra is highly important. The plan was to ensure that the harpsichord and cello continuo players were in close proximity to the conductor, the wind section placed well forward, and the obligato players as near as possible to the continuo. Strings in each orchestra numbered never less than 6.6.4.4.2, and if possible 8.8.6.6.4. All players as nearly as practicable face the audience, so the full tone was produced evenly and without effort. I remember on one occasion an observer was so anxious to register disapproval at the lack of balance that he described the choir as consisting of 600-odd voices, with an orchestra of Bach proportions!

I was always lucky in securing the services of fine Bach singers, amongst them Steuart Wilson and Keith Falkner, as Evangelist and Christus respectively. Charles Thornton Lofthouse played the keyboard continuo, so with this trio, the study of the most important recitatives proceeded apace. The rehearsals were tremendously exciting, for these artists combined musicianship with scholarship, and were always ready to discuss the innumerable points of interest that arose. In this way, we were able to arrive at a close understanding, which was vital not only for the performances at that time, but also for the future.

The aria singers, as fine in quality, included Dorothy Silk, with a lovely soprano voice and an unshakeable line in her singing, Stuart Robertson, the bass, who had an inimitable quality in his tone; a salty, open-air

sound which endeared him to millions through the medium of broadcasting; then the unforgettable radiant singing of Kathleen Ferrier. To succeed Steuart Wilson came Eric Greene, who was a distinguished Evangelist for 20 years, then David Galliver. So the line of singers has grown, and I should dearly love to list them all, for my debt to them is great. I can only say that they were "picked sparingly, very choice", for Bach is a hard task-master for singers. Hubert Dawkes, the invaluable accompanist to the Bach Choir, now plays the harpsichord at most of the performances. Osborne H. Peasgood played the organ continuo throughout my term as conductor, always managing to produce eighteenth-century tone from widely different instruments.

I always preferred the use of both harpsichord and organ with cello, as giving a refreshing contrast in tone (after all, Bach kept a harpsichord in the organ-loft). The wiry clash of a harpsichord is delicious with strings, and a great help towards general mobility in the programme. As to the vexed question of tonal dynamics, I cannot for the life of me see that it is inconsistent with a correct sense of style to have occasional short crescendos and diminuendos in addition to the ordinary variations of *piano* and *forte*. Nothing will convince me that an eighteenth century fiddler played inexpressively. Given a good instrument and a bow in his hand (albeit of a different shape from nowadays) and artistic warmth in his soul, surely his tone was varied and coloured according to the intensity of his feelings. It is sometimes thought that in shaping a phrase of Bach's music an increase or diminution of the tone automatically turns it into something resembling Tchaikowsky. This is not true. Of course everything depends upon how it is done. Bach's phrasing is unique: he took the greatest pains to make it clear to the players. The slightest lapse of taste, exaggeration or underlining can wreck the music beyond recall, but every single note, be it soft or loud, should be full of life and warmth.

The Bach Choir's performances of the Passion are in English, which presents many difficulties, some of which can be solved, while others cannot. It is quite impossible to fit the Authorized Version of the Passion story as unfolded in the recitatives, precisely to Bach's notes; either the Authorized Version must be modified, or the notes. It is my view that the sayings of Jesus must be left untouched and a compromise be found in which Bach's music is preserved as far as possible, but with inevitable modifications occasionally. The text of the Evangelist may be modified without an audience feeling a sense of shock unless they have the Authorized Version in front of them, which is scarcely likely. I have worked through the years holding firmly to these principles, but always keeping an open mind and searching for new ways of getting nearer to Bach's intentions. The Choir uses the Novello Ivor Atkins 1938 edition of the Passion as a basis, and I have greatly modified this over the years in both text and music. To mention only one facet of all this engrossing work, the addition of the *appoggiatura* and other ornaments. These not only affect the performance stylistically, but increase the general fluency and tempo.

I have often been asked why the audience is not invited to join in the singing of some of the chorales in the Passion; "Bach did this, why don't you?" The answer is not far to seek though it cannot be expressed in a few words. When the Passion is performed in a church with small forces, nothing is easier or more natural than for the congregation to join in. Unfortunately in a large concert hall, the inevitable disturbance makes it impossible to maintain the atmosphere of devotion and high artistic

standard which well-trained singers and orchestras secure. Also, if the performance is being broadcast, the effect is ruinous. There is the further point (which has often emerged during discussions about this subject) that by far the majority of people in the audience do not wish to join in; they simply want to listen. If it is decided that the congregation shall not lift up their voices in the chorales, then these should be interpreted by choir and orchestra with the same close care for detail in tone and colour as the rest of the work, for they contain some glorious music.

There is no doubt whatever that it is only by performing the Passion complete with every *da capo* included that the gigantic stature of the work presents itself clearly. The contours of the music are seen in their true perspective, with dramatic climaxes thrown into vivid relief against stretches of music which are contemplative and quiet; but I should be doing a grave disservice to Bach and the many choral societies which give excellent performances of the Passion if I gave the impression that anything less than the complete work is ineffective. Some of our most beautiful performances are not complete. They cannot be owing to the length of the work (playing every bar, the music lasts for over three and a quarter hours). The important thing is to make this sublime Passion your own: play it, sing it, listen to it, and in so doing get nearer to the heart of Bach.

THE PRESIDENT'S CONCERT

Thursday, November 10, 1960

GOD SAVE THE QUEEN

ACADEMIC FESTIVAL OVERTURE	...	...	...	...	...	Brahms
CONCERTO for four pianos and strings	...	...	...	...	...	Bach (after Vivaldi)
Ronald Lumsden					Peter Norris	
Ruth Stubbs					Maxine Franklin	

Conductor : RICHARD AUSTIN

SERENADE TO MUSIC	...	...	...	...	...	Vaughan Williams
Anne Rees					Eileen Parrott	
Lorna Haywood					Margaret Lamb	
Joan Abell					Helen Barker	
Margaret Polkinghorne					Heather Wills	
Edward Byles					Graham Nicholls	
Jack Chorley					Jeremy Morris	
Paul Matthews					Malcolm Rivers	
Kenneth Woollam					Geoffrey Shaw	

Conductor : HARVEY PHILLIPS

ZADOK THE PRIEST	Handel
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Conductor : JOHN RUSSELL

Leader of the Orchestra: JUNE MOORE

Gaudeamus igitur — certainly we should rejoice irrespective of age on occasions when College addresses itself to its gracious President. And so indeed we did, from Lady Ponsonby (Hubert Parry's daughter) to the youngest student, on the afternoon of November 10, when Queen Elizabeth the Queen Mother paid us her annual visit. The programme arranged for her was heartening—she commented on the exhilaration of the sound of choral singing at the beginning and at the end of the programme.

The choral version of that famous student song which crowned the Academic Festival Overture took us by surprise. But apparently Stanford, who arranged it and played it at an early College concert, had Brahms's consent for what he did. What indeed could be more appropriate than student participation with a student song at an academic festival? At the end the hall resounded with "Zadok the priest", in which Mr. John Russell held that tremendous crescendo on a tight rein. But -- but -- why was the organ silent? No Coronation would be complete, no basso continuo could be realized, without the organ, and there is no paralysing dearth of organists in College. Still nothing could prevent the crescendo swelling into a paean.

This was corporate music, but music is also an individual art and soloists must be paraded, or the world might think we did not produce any. The trouble is that for this purpose we produce too many, so what to do but to concert them? Four pianists played in the concerto which Bach arranged for one of his Collegium Musicum concertos from Vivaldi's concerto for four violins, and 16 singers sang in Vaughan Williams's *Serenade to Music*. This latter is heart-easing rather than heartening music, and, since we are being so physiological let us record that tears in the eye were proof that Mr. Harvey Philips and his vibrant young voices touched our hearts with the most sheerly ravishing music that even V.W. ever wrote. Mr. Richard Austen, who conducted the first part of the concert, had the same problem as Mr. Russell, the control of music that generates its own momentum. With eight hands striking four keyboards in cumulative figuration and strings generating excitement it needs a steadying hand to prevent a stampede, though our four pianists, without simulating harpsichords, maintained an impeccable eighteenth century style. Their only difficulty was precision of ensemble in the geographical situation in which they found themselves disposed on the floor of the hall.

When the music was ended the President presented the prizes.

FRANK HOWES

R.C.M. UNION DINNER

On Friday, November 4, the Union arranged a Dinner to welcome Keith Falkner, our new Director, and his wife. It was bound to be a happy occasion. It was attended by Union members and their guests to the tune of about 200, so we had to sit pretty matey. It was disappointing to hear that Sir Malcolm Sargent was ill and could not take the Chair (Gut'Bess'rung dem Meister!). Fortunately the College has on the pay-roll a Professional Chairman who can be relied upon to preside over any gathering of whatever nature, at notice however short, with urbane wit and polished orotundity. In emergencies such as ours the cry goes round—"Send for Frank Howes!"

The dinner (a small "d" now) might best be described as wholesome and we were spared many of the horrors too often concomitant with such feasts: the almost inevitable Roast Chicken, the Speaker who says "Seeing you all here to-night reminds me of an amusing story of an Englishman, a Scotsman and an Irishman", and the Menu composed of esoteric facetiae. For us no *Délices de Cabillaud à la Hubert Parry* no *Pommes Polkinhorne*.

The speeches were, in fact, of the highest order. After the loyal toasts had been honoured the Chairman reminded us that the last two Principals of the R.A.M. had come from the College. (Could there be a take-over bid in the offing?) He greeted Mr. and Mrs. Falkner and talked of the new Director's career starting from his chorister days under Sir Hugh Allen at New College. It was interesting to learn that while at Cornell University Mr. Falkner had founded a magazine on the lines of our own.

Mr. Falkner replied in a speech which with great felicity combined seriousness and humour, humility and charm. He dwelt on the importance of the *R.C.M. Magazine* in maintaining and strengthening links with overseas. He stressed the need for high quality of students, professors and facilities, and urged the professors to make sure that they were always learning as well as teaching. He closed by inviting our gratitude towards all who helped to make this party successful, and by saying a word in memory of some of the outstanding College figures of the past. In the thoughts of Mr. Falkner's generation (which is exactly my own) Sir Hugh Allen would naturally come first, but all generations present—and they ranged wide—were noticeably moved by his reference to the "kind, generous, wise and loved" John Hare.

Mr. Falkner's speech made a deep and visible impression on his hearers. It was received with loud and long acclaim in which one discerned far more than just post-prandial enthusiasm: it expressed a profound sense of confident appreciation of the character, integrity and humanity of the man who has been chosen to guide the destinies of the College we unite in loving.

Besides a telegram from Sir Malcolm, one was received from Bernard Shore sending us his best wishes. We learned to our great regret that he had lately had a coronary thrombosis, but he was said to be progressing slowly. Lady Cynthia Colville thanked Mr. Howes for stepping into the breach so admirably at the last moment. Mr. Howes, seconded by the Registrar, thanked Miss Phyllis Carey Foster who in turn made a short reply.

Sir Malcolm's illness caused (with the greatest respect to Mr. Howes) a regrettable variation in the printed programme. A much less regrettable one was the cancellation of the musical programme. With time in hand we were able—nay, openly encouraged—to repair to the foyer and talk maybe over a glass, with many old friends.

A memorable evening, and a happy one.

GUY WARRACK

How Far are Modern Attempts to reproduce the Original and Authentic Conditions of Performance of the Music of the Seventeenth and Eighteenth Centuries either Practicable or Desirable ?

By Arthur Tomson

This is a shortened version of the essay which won the Colles Prize in 1960. Arthur Tomson is a second year student ; his first study is piano.

Unlike any of the other arts, music can be realized only in performances undertaken after its creation. The canvas of a Rembrandt or the statue of a Donatello, likewise the design of a Wren or the poetic visions of a Shelley, were completed once and for all by their makers for succeeding generations to appreciate and admire, requiring no intermediary exponents, and communicating directly to all sensitive recipients. Not so with music; ever since the fifteenth century, in European civilization, men and women have busied themselves in bringing to life the signs on the printed page, and, from the untrained amateur to the international artist, have all done that lay in their power to recreate the music of the western world.

In common with the poet or painter, the author of any piece of music completes a work at a definite moment in time, and this work will naturally bear the stamp of the age in which it was written and also of its author, when he is a man of genius. Subsequent performances of the work will, however, be conceived partly in the light of tradition and a certain general "know-how", and partly under the subtle influences of more recent musical developments. Broadly speaking, the greater the lapse of time between creation and performance, the less likelihood of that performance resembling the one envisaged by the composer. This is due to the impatient genius of European art and thought, constantly on the move and searching for new means of expression, and evolving at a rate which has recently become, perhaps, a little too fast for comfort.

Therefore, taking up our stance in the mid-twentieth century, and looking back into the past, we find ourselves to be the inheritors of a vast accumulation of music, divisible into rough periods, each of which requires an understanding based on historical knowledge, which in turn helps to give the insight to interpret a work from any such period as an artistic entity in its own right. Such, in brief, is the enlightened view of modern musical scholarship, and in examining the seventeenth and eighteenth century "Baroque" period, it is interesting to see to what extent the "historical" approach is working to-day.

For roughly the last hundred years serious musicians have taken an ever-increasing interest in seventeenth and eighteenth-century music ; scholarly complete editions of composers have appeared, their works appear freely in the average concert, and often comprise the entire programme. This activity, however, generated during the second half of the nineteenth century, resulted at first in performances which were naturally coloured by the interpretative style and practice of the day ; and now the twentieth century, after laboratory-like scrutiny into all available sources, indicates an approach which challenges the earlier ideas considerably.

The social background to music is now an entirely different thing to what it was in the Baroque era : in those days music was written and played primarily to meet the regular requirements of either the church, or an opera house, or an individual member of the nobility, and performance had a "functional" quality, now retained solely in the music of the church. The composer-performer was, in a sense, an artistic tradesman, albeit sometimes an honoured one, but often merely carrying out a routine duty. From this it follows that a truly "authentic" performance of most music of this period is as unrealizable nowadays as the court of Louis XIV. There are certain types of composition for whose performance there is really no convenient setting to-day ; in the case of the great bulk of inferior works our loss is not great ; but, for example, the cantatas of J. S. Bach, a supremely inspired corpus of music, present something of a problem. The large-scale Passion-settings are more fortunate, by their size constituting a complete event : the solo and concerted instrumental, as well as organ, music is well represented in programmes of a general nature, but the cantatas, written for particular church services, need special handling to-day either in a concert programme to themselves or in a church where adequate musical forces can be assembled. In the case of concert-hall performances, although the social conditions are anything but authentic, the standard of performance is surely superior to those directed by Bach himself in the Leipzig churches.



THE NEW BUILDING

In 1963 building will begin on an extension of the college.

The tall white gallery on the Southern boundary running at right-angles to the Concert Hall is to be demolished, and a three-storey building erected in its place. It will be self-contained, although it will form part of the Imperial College building, and will provide a much needed overflow for many of our activities.

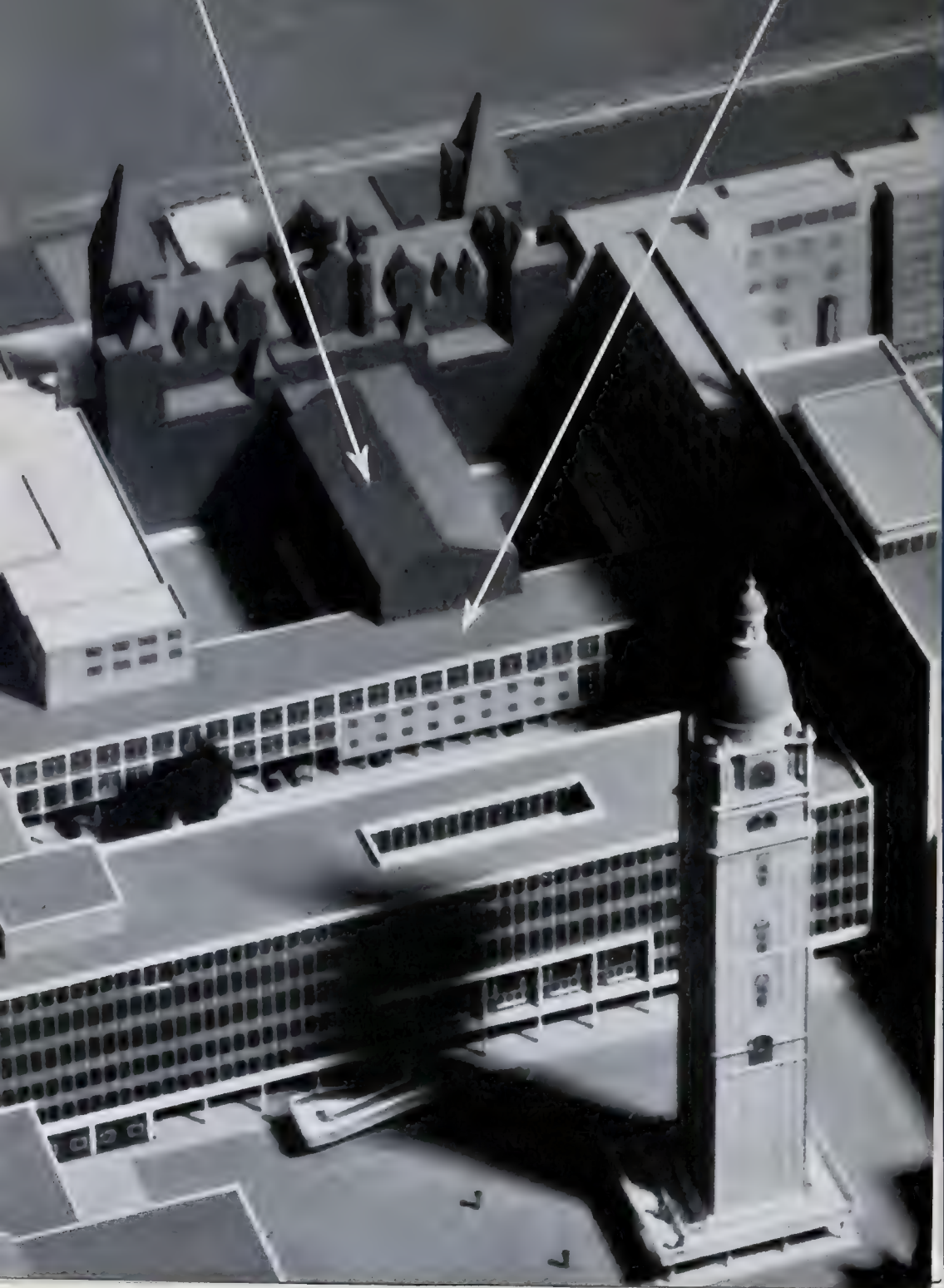
We are in close touch with the Imperial College authorities, as our proposed extension forms a part of their own vast project for the development of the "Island" site, and they are giving us the utmost help and co-operation. Planning for the college development has been going on for some years, and is now almost complete.

The plans include a new library, two lecture and examination rooms (one to be fitted with a stage) six theory teaching rooms, 14 practice rooms, a recording room and two gramophone rooms. There will also be a lift, and wide corridors to allow easy movement of pianos.

In the next issue further details will be given.

R.C.M. Concert Hall

R.C.M. Extension





The final emergence, during the last century, of the conductor as he is known to-day is undoubtedly a gain to all concerted music. On the other hand the orchestral balance in a Mozart piano concerto is enhanced by reducing the number of string players from that demanded by Beethoven or Brahms ; this applies also to the ripieno sections in the earlier concerti grossi and to the accompanying strings in solo concerti. But this idea of a suitably-sized body of players does not argue the return of the "Konzertmeister" leading violinist or the cembalo conductor whose efforts and attentions, being divided, could hardly be satisfactory from the standpoint of our present-day standards. If the conductor understands the music nothing of intimacy need be lost, however simple and contained the style may be. His presence ensures unity of rhythm and mood, which can not be obtained in any other way. . . .

Turning to instrumental keyboard music, we come upon one of the most frequently raised problems in the whole of musical practice. It concerns the fact that we now possess clavichords, virginals, harpsichords, as well as the modern pianos, and are at a loss to decide which should be used in playing Baroque keyboard music. It would be interesting to know what the views of musicians of a hundred years hence will be on this matter, surveying, as they will, not only their own practice, but ours as well. The question is a profound one, involving the entire keyboard works of Bach and his contemporaries, and also affecting the continuo accompaniments to a multitude of other music. By the time of the late sonatas of Mozart and Haydn we need have no doubts as to the instrument for which they were intended, and for about thirty or forty years before, that the harpsichord and piano existed side by side in an odd relationship to one another: the brilliant and mature harpsichord whose sounds had been familiar for nearly two centuries, and the new definitely experimental hammer-piano, with its thin tone, but capable of exciting crescendo and many varieties of touch-response. But with Bach and Handel, Scarlatti and Vivaldi, Telemann and Couperin, we are well and truly in the domain of the harpsichord. The problem has no parallel in the entire realm of art, and being a sort of historical self-contradiction, is unanswerable from any arbitrary standpoint.

One way might be to examine the music, listen to the same works on harpsichord and piano, and compare the different musical effect ; but, bearing in mind the perversity of the idealist, the outcome might be that one variation from Bach's Goldberg set is preferred on the harpsichord, and another on the piano, or that the "singing tone" of the modern instrument realizes the beauty of phrase in the Saraband, while the sparkling Gigue responds better to the harpsichord touch. But why not have both ? Surely there is room for both harpsichord and piano recitals ? Of course there is ; and here is a case where so-called authenticity and the modern usage should co-exist happily. When considering isolated works, individual taste is the only arbiter ; but there are certain aspects which can be clarified by a little reflection. The modern piano is a superb machine, capable of responding to an infinite number of changes in touch and tone, and it has enormous advantages over the harpsichord, both as regards the range of volume—ppp to ff—and sustaining power of notes in slow tempo so vital to phrasing. If the essence of music is phrasing and flow, then the moulding of these is better entrusted to the piano, since it is the shaping of the music, according to its own contours and stresses that concerns us today, as always. A child who has been taught well how to play a Bach Invention on the piano will enter as surely, if not more so, into the magic of musical feeling as the musicologist crouching over his clavichord.

There is, however, a department of keyboard playing where the revival of the harpsichord has proved very convincing, namely the execution of the continuo part. Here the piano does not succeed in becoming the accompanying instrument required ; its tone, as it were, not being mixable with that of strings ; while the harpsichord does supply the harmonic body fairly unobtrusively. If the orchestra drowns the continuo it is probably too large, or the concert hall too big, and one should not assume that the continuo is redundant. It should be seen and *just* heard. . . .

As long as there is dispute over musical interpretation we are safe. The concept of a "definitive" performance is a terrible one, and is in any case sheer nonsense. To hear two recent gramophone recordings of the Goldberg variations is stimulating ; one artist plays the Aria at a speed twice as fast as that of the other ; two individual approaches, two different moods emerging, however the rate of harmonic change in this Aria would suggest to some musicians a tempo mid-way between the two.

Perhaps after all music, through the fact of its recreation in ages and climates undreamed of by the composer, is the most vital legacy our civilization affords ; and, concerning the eternal values, is an ever-fresh challenge to man's artistic faculties.

STUDENTS' INFORMAL CONCERT

December 1, 1960

Sardana for wind and percussion	...	...	...	...	...	Roberto Gerhard
J'ay cause de moy contenter	...	...	...	...	...	Mathias Sohier
Luce negl'occhi	...	...	...	...	...	Hans Leo Hassler
Mignonne	...	...	...	...	...	William Costeley
Fair Orian	...	...	...	...	...	John Milton
A Fray of Suport	...	...	...	...	...	Iain Hamilton
Concerto for nine instruments	...	...	...	...	...	Anton Webern

Programme devised and directed by

Geoffrey Shaw

Justin Connolly

There was a certain air of dogged earnestness on the platform at this concert, due possibly to a consciousness of the difficulties of the works so enterprisingly undertaken, possibly to the daunting effect of performing to a mere fifty or so listeners mostly concentrated as far away as possible in this large hall, in the back rows and on the stairs. (Are there really no more in College interested in—or even curious about—the music of their own day?) Whatever the reason, earnestness sat inappropriately on Gerhard's gay *Sardana*, whose compelling rhythm (with its fascinating cadential hemiolas) and incisive clarity of scoring instantly evoke memories of dances in Catalonian squares to the sound of a *cobla* band (where alone the shawms have escaped obsolescence). And though the programme note informed us that Hassler's "Luce negl' occhi" was humorous in content—the poet's beloved having stars in her eyes but fleas in her hair—the serious faces and decorous singing of the madrigal group suggested that they, like Queen Victoria, were not amused. Since the words in a madrigal or *chanson*, however, provided a composer's whole *point d'appui*, such detachment prevents a proper communication of the spirit of the piece; and undoubtedly all four of these 16th and 17th century madrigals, though ably enough sung, would have been more effective had the words been more intelligible.

The choir's early preoccupation was understandable in the light of its major contribution, Hamilton's *Fray of Suport*. This harshly dissonant setting of a long, savage Border ballad in braid Scots (almost incomprehensible, even with the aid of the text, to a mere Sassenach) proved a severe test indeed; and though the choir admirably preserved its unity of ensemble, many of the actual notes went sadly adrift, even unisons not providing a stout enough spar to cling to. A second performance, which had been scheduled but unfortunately had to be abandoned, might have been more secure in intonation; but the lesson for singers which emerged from the choir's brave effort is that, unless you happen to have perfect pitch, your singing by interval must be impeccable. If it did nothing else, this performance will have served to bring home to singers what demands are made on them these days.

The undoubted success of the concert was Webern's Concerto for Nine Instruments (op. 24), the most "advanced" music in the programme and the most difficult to perform; and it says much for Justin Connolly's careful preparation and the players' evident assurance that Webern's terse, tenuous wisps of sound were so cogently integrated to form a coherent and, indeed, moving whole. The work was written in 1934 and first performed the following year; but although Webern had already made a reputation by then and the Concerto is one of the masterpieces of our day, I never once heard his name mentioned in College in my time: thank Heaven a new enquiring spirit is abroad! Mr. Connolly's intelligent programme note, stressing Webern's achievement in compressing "a maximum of musical experience into a minimum of length", modestly ended with the words "If the Concerto does not communicate to you that Webern wrote his music out of his faith in God and his joy in all created things, be confident that it is our performance which has failed you, not the music". Neither failed us, Mr. Connolly; and thank you.

LIONEL SALTER

STUDENTS' CONCERT OF TWENTIETH CENTURY FRENCH MUSIC

November 28, 1960

Trois Poèmes de Mallarmé	...	...	...	...	...	Ravel
	Jennifer Marks and Student Ensemble					
Capriлена	...	...	...	...	...	Ibert
	Marilyn Taylor					
Six Epigraphs Antiques	...	...	...	...	...	Debussy
	Geoffrey Chew and Wallace Woodley					
Suite for oboe, clarinet and bassoon	...	...	...	...	...	Milhaud
	Julia Rayson, John White, Robert Bourton					

DANISH-BRITISH FRIENDSHIP

My friendship with the Danes started many years ago, when in the earliest days of the British Council I was fortunate enough to be sent on lecture-recital tours to Scandinavia, the Baltic States and the Czech lands. After the war years, I was delighted to receive invitations from Denmark and Norway to visit those lands again.

The Danes love everything British and never forget our support and loyalty in the last war. Throughout Denmark there are many English Clubs, which are greatly assisted in their lectures and educational activities by the Danish-British Society, whose invitations I have so gladly accepted. Before the war I naturally lectured on Vaughan Williams and his generation, but during these last few years I have lectured throughout the country on various periods of our music—"Impressions of British Composers, 1930-1950", "British Music from Elizabeth I to Elizabeth II", "Purcell's position in musical life to-day"—and after receiving generous and enjoyable hospitality, as a guest of the Society, I have been shown even further kindness by being given an invitation to send a young Collegian to Denmark on a fortnight's visit, when he or she is given the opportunity to go freely to opera, ballet or Radio House, to meet Danish musicians, and to explore places of historic musical interest. In this way several young Collegians have already had this experience, and four years ago when the Society had its twenty-fifth anniversary and a gala evening to which our Queen sent her good wishes and for which I had been asked to arrange the music, David Parkhouse and Eileen Croxford distinguished themselves before an assembly of several hundred Danes by playing piano and violoncello works by British composers, the literary part of the programme having been provided by Donald Wolfit and his wife in scenes from Shakespeare's plays.

It was consequently a great joy to me when on May 3, 1960, students from the Royal Danish Academy of Music gave a concert at our Royal College. I spoke about this concert at all the nine towns I visited recently in Denmark and it gave great pleasure to my audiences to know what a success this concert had been and how much admiration the performances had evoked from professors and students alike. I gave the names of Lone Koppel, who sang some of her father's songs, and of Arve Tellefsen and Friedrich Gürtler, the brilliant violinist and pianist. I lectured in the beautiful pillared hall of the National Museum at Copenhagen to a large audience which included representatives of our Embassy and the British Council, as well as members of the Danish-British Society and professors and students from the Academy, and I was repeatedly told how good it was to realize so clearly this Danish-British musical entente.

GRAHAM CARRITT

Additions to the R.C.M. Library

Among the books : Counterpoint: E. Rubbra, Study of Fugue: A. Mann, The Symphonies of Sibelius: E. Parmet, Sibelius: R. Johnson, Piano Accompaniment Writing: F. Dunwell, Ravel, his Life and Works: R. Myers, The History of Opera: D. Grout, The History of Song: D. Stevens, Thomas Tomkins: D. Stevens, Stravinsky: R. Vlad, Technique is Memory: W. Primrose, Volume III of New Oxford History of Music.

Among the vocal scores : Stravinsky's Oedipus Rex, Schönberg's Moses and Aaron, De Profundis, Britten's Missa Brevis, Abraham and Isaac, Songs from the Chinese, Vaughan Williams's Four Last Songs, Monteverdi's Orfeo (Ed. Malipiero), Petrassi's Magnificat, Berkeley's Stabat Mater, Martin's In Terra Pax.

Among the instrumental scores : Schönberg's Serenade, Variations for Orchestra, Britten's Nocturne, Searle's Poem for Strings, Hindemith's sonata for four horns and clarinet quintet, Handel's Alexander's Feast (Handel Society Edition).

Dates to Note

- | | |
|-------------|---|
| February 14 | Schönberg Verklärte Nacht, Martin Passacaglia. |
| 23 | Elgar Enigma, Ravel piano concerto. |
| March 3 | R.C.M. students perform in Henry Wood Birthday Concert at Albert Hall. |
| 16 | Fayrfax Regale Magnificat, de Lassus Prophetiae Sybillariae. Polyphonic Group at R.C.M. |
| 16 & 17 | La Vie Parisienne. |
| 21 | Gerhard Nonet, Dallapiccola Goethe-lieder, Webern Concerto. R.C.M. student group at St. Martin-in-the-Fields. |
| 21 | Lionel Salter lectures on opera and television. |
| 23 | St. Matthew Passion. |

ARTHUR BENJAMIN'S OPERAS—A LIBRETTIST'S-EYE VIEW

By CEDRIC CLIFFE

This article is reprinted from The Composer by permission of the Editor

Arthur Benjamin wrote two full-length operas—*A Tale of Two Cities* and *Tartuffe*—and three one-acters—*The Devil Take Her*, *Prima Donna* and *Mañana*, the last of these being specially commissioned for television by the B.B.C. He had completed the vocal score of *Tartuffe* before he died, but had not orchestrated it. The libretto of *The Devil Take Her* was by Alan Collard and John B. Gordon and that of *Mañana* by Caryl Brahms; the other three were my own work.

As far as I was concerned, it was the happiest of collaborations, since our ideas about opera coincided very closely. Arthur believed above all in Directness, Clarity and Brevity. Directness, because he thought that the opera-house was no place for philosophical complexity or literary profundities; for one thing, he thought it impossible to put over anything of this kind, even if he had wanted to. For him, the stuff of opera consisted of the broad, primary emotions, such as love, hatred, revenge, and it did not worry him in the least if this caused him to be labelled as a romantic composer. The *Tale*, in fact, is deliberately sub-titled *A Romantic Melodrama*. And of course to these emotions must be added humour; Arthur had a splendid sense of musical fun, and the canon-duet in *Prima Donna*, for instance, is hilarious. Next Clarity, because he realised that, even with the best acoustics in the world and the best diction on the part of the singers, a large proportion of the words of any opera are bound to be lost to the audience. He was therefore meticulously careful about scoring his accompaniments so as to give the words every chance, and in this he was a librettist's delight. For the same reason he liked plenty of action; like Puccini, he would have wished his operas to be comprehensible even to a spectator who did not understand the language, and he used to say that he was always happy so long as there were plenty of red-ink markings in the score. And finally, Brevity; nobody realised better than he the slowing-up effect of music on words, and he always cheerfully accepted any cuts which a performance showed to be desirable.

Thus it was Verdi and Puccini, rather than Wagner, who were his operatic gods, and it was their sheer theatrical effectiveness that he admired above all. His own operatic music, though not always rising to the heights, is generally immensely effective as *stage* music, which is after all what it was intended to be. In this, I think it can be claimed, he stands with Britten in the forefront of British composers. Thus, for instance, the few bars of introduction to the *Tale* may amount to little regarded as pure music, but in the theatre they immediately give the feeling that something exciting is going to happen and for their own purpose they are admirable. Again, Sydney Carton's monologue in the garden scene of the same opera is a fine example of his power of dramatic intensity, in marked contrast to the lyrical sweetness of Lucie's aria which comes shortly before it. Both these very different numbers fit their respective characters and stage situation like a glove. Arthur was a little annoyed when some critics faulted the crowd's music at the beginning of the last scene as being too genial, "like something out of *Hugh the Drover*", since it was just this impression he had tried to create, of a lot of people in holiday mood, relaxed and care-free—until the guillotine got to work.

When we worked together, we naturally agreed first on the subject, but thereafter Arthur was content to leave it to me to shape the material into operatic form and to provide the necessary opportunities for ensemble work and passages of lyrical expansiveness. Music historians of the future (should any be interested) will find no Strauss-Hofmannsthal correspondence between us, as any necessary amendments to the original draft were usually discussed on the telephone. It was left to Arthur to cut any superfluous matter, but if the musical requirements called for an extra four lines here or an additional verse there, he would ring up and ask for it—and usually get it the next day. He seldom criticised my offerings; indeed it may be held that he was *too* uncritical, both of my work and his own, and that he would have been a greater composer if he had been less facile. But, as John Warrack has recorded in *Opera*, Arthur held a non-sense, eighteenth-century view of his art; he was not the sort of person to sit about and wait for the supreme inspiration to come, but was sometimes content to coast along and accept what came most readily to his hand. This attitude can at least claim a respectable ancestry in such composers as Rossini, whose verve and musical wit Arthur admired so enormously.

One reason, perhaps, why he was so delightful to collaborate with was the fact that he was always the first to give his librettist a more than fair share of any bouquets that might be going. No librettist indeed could have asked for a more loyal or appreciative composer.

NEW BOOKS AND MUSIC RECEIVED

Books

- Eric Roseberry: *Beethoven. Mozart.* Boosey and Hawkes, each 5s. 6d.
 Igor Stravinsky and Robert Craft: *Memories and Commentaries.* Faber, 25s.
 Roman Vlad: *Stravinsky.* O.U.P., 30s.
The British Council Annual Report. 2s. 6d.
The Student Guide to London. N.U.S. publication.

Music

- Victor Babin: *Variations on a theme by Beethoven.* Piano. Augener, 6s.
 Philip Cannon: *Sonatine Champêtre.* Piano. Joseph Williams, 10s.
 Adam Carse: *Terzetto.* Violin, viola, cello. Augener, 7s. 6d.
 Gerald Cockshott: *Canticle.* S.A.T.B. unaccompanied. Augener, 6d.
 The Birds' Song. Unison voices and piano. Augener, 6d.
 I. A. Copley: *Lilly bright and shine-a.* S.S. and piano. Augener, 6d.
 Adrian Cruft: *A Diversion.* 2 trumpets, 2 horns, 2 trombones. Joseph Williams, Score 3s. 6d.
 Run, Shepherds, Run. Double chorus. Joseph Williams, 1s. 3d.
 Armstrong Gibbs: *Evening in Summer.* Voice and piano. O.U.P., 2s. 6d.
 Five Canadian Folksongs. Unison voices and piano. O.U.P., 1s. 9d.
 Psalm CXXII. S.A.T.B. unaccompanied. O.U.P., 1s.
 Ruth Gipps: *The Cat.* Cantata for contralto, baritone, double chorus and orchestra. Joseph Williams, piano score, 8s.
 Margaret Glyn (editor): *Keyboard Works of Orlando Gibbons, Vol. 1.* Joseph Williams, 4s.
 J. T. Horne: *In Plenitude Fidei.* S.A.T.B. unaccompanied. Joseph Williams, 10d.
 Gordon Jacob: *Sea-Song Suite.* Baritone solo, adult and junior choir, and orchestra. Joseph Williams, piano score, 5s.
 Henry Ley (editor): *Hear my Crying, by John Weldon (1676-1736).* T.A.T.B.B. and organ. O.U.P., 2s.
 Arthur Milner: *Aquarelle.* Violin and piano. Augener, 3s. 6d.
 Thomas Pitfield: *Deo Gratias.* Cantata for S.A.T.B. choir, unison and organ. Augener, 3s. 6d.
 Alan Richardson: *A Reverie.* Oboe and piano. Augener, 2s. 6d.
 Vaughan Williams. *Two Hymn-Tune Preludes.* O.U.P., score 7s. 6d.
 Modern Festival Pieces for Piano, edited by Lionel Salter. Ricordi, 2s. 6d. each.
 Edwin Benbow: *Dance of the Atoms.* Philip Croot: *Scherzino, Burlesque.* Hans Heimler: *Trumpet March.* Kenneth Leighton: *Jack-in-the-Box.* Malcolm MacDonald: *Entry of the Zanies, Mazovian Wedding, On the Avenida.*

Periodicals

- Anglo Soviet Journal.* Winter 1960.
Northern Nigeria News. December 1960.
The Royal Academy of Music Magazine. Michaelmas 1960.

VISITORS TO COLLEGE

Visitors to College last term included Mr. A. R. Sibson, Chairman of the Council of the Rhodesian Academy of Music ; Lord Kilmaine, of the Pilgrim Trust ; Professor W. Simon, of Cornell University ; Miss Joan Cross, of the National School of Opera ; Colonel D. McBain, Commandant of the Royal Military School of Music ; The Dowager Lady Ponsonby and Lord and Lady Ponsonby ; Mr. and Mrs. Linley Evans of Sydney Conservatorium of Music.

BOARD OF PROFESSORS

Mr. Terence McDonagh and Mr. Harvey Phillips have been elected to the Board of Professors.

THE CREES LECTURES

Three lectures on Some Less Familiar Aspects of Musical Evolution were given during the Summer Term by Mr. Arthur Alexander.

BOOK REVIEWS

The New Oxford History of Music, Volume III. Ars Nova and the Renaissance, 1300-1540. Edited by Dom Anselm Hughes and Gerald Abraham. xix plus 565 pp. Oxford University Press. £3 3s. 0d.

England's role as a pioneer with respect to musical scholarship is one to be proud of. Ever since the eighteenth century when Burney and Hawkins wrote their now famous histories this country has led Europe in producing standard works of reference in the field. In the following century Sir George Grove provided the musical world with a dictionary whose amplitude and value were unrivalled. Sir Hubert Parry became Grove's successor at the College in 1894 and to this honour was added the Oxford chair in 1900. It was during Parry's professorship that the *Oxford History of Music* began to appear, a series of distinguished volumes edited by distinguished scholars—Wooldridge, Parry, Hadow and others. For decades the Oxford History was the standard manual of reference for music historians and now, after more than half a century, a revision that is in the nature of a thorough overhauling seems to be in order and, indeed, is taking place. In the meantime, specialization has become the order of the day. Wooldridge and Parry were the sole authors of their respective volumes; but in the new series eleven different authors were engaged for the thirteen chapters in the volume under review. By this method we sacrifice the unified coherence of its predecessor to a greater evenness of treatment and a fuller coverage.

The opening chapter by G. Reaney on French music contains valuable insights and takes into account the latest research on the subject. It should be noted, however, that the famous papal bull of 1324/25 against the abuses of church music appears in its complete form in any modern edition of canon law, whereas Wooldridge provided merely pertinent excerpts. F. L. Harrison's chapter on English church music supplements his *Music in Mediaeval Britain* and gives a lucid description of English descant and the music in the Old Hall Manuscript. The late M. F. Bukofzer's account of secular English music and of carols is concise but never empty. His musical analysis of "Angelus ad virginem", well-known from the "Miller's Tale" of the *Canterbury Tales* is both original and perspicacious. Bukofzer also contributed the chapter on English Church Music in the fifteenth century, with emphasis on Dunstable, while Dr. Harrison treats later English Polyphony, particularly the Eton Choir Book. Each of these chapters is in the nature of a *summa*, and within the allotted space they leave little to be desired. The chapter on "Musical Instruments" by G. Hayes is a creditable essay, but Y. Rokseth's piece on "Instrumental Music" does not do justice to England's place in this development. Early English organ music is of European importance, for it presages the glories of the Mulliner and Fitzwilliam Books which, in turn, lead to Sweelinck and the Germans. E. Helm's account of Italian secular music is an able summary, based on research at first hand. The modernity of the frottola, its clearly displayed major-minor tonality and four-part harmonic structure are truly remarkable. However, Dr. Helm fails to emphasize that in the rhyme-scheme of the frottola the last line of the stanza usually returns to the rhyme of the refrain.

A particularly commendable feature of the volume are the frequent references to the *History of Music in Sound*, a series of gramophone recordings issued concurrently by His Master's Voice. Machaut's "Ma fin est mon commencement" is not only an intellectual achievement to be read about as a precursor of modern retrograde canons; it must also be heard to be appreciated. Gramophone recordings are not necessary to the specialist, but they are of great help to the general public. It is gratifying to note that this sense of responsibility to the layman is carefully considered by the editors and contributors of the *New Oxford History of Music*.

F. W. STERNFELD

A Short Introduction to the Technique of Twelve-tone Composition: Leopold Spinner. Boosey & Hawkes. 8s. 6d.

The most admirable feature of this book is that it consists of 37 pages of music and music examples with a small and separate leaflet of explanation in words, contrary to the usual format of all words with some musical illustrations. In fairness to the twelve-tone technique and Mr. Spinner it must be stressed, as the title states, that this is an *Introduction*.

In the first paragraph of his text Mr. Spinner states: "The growing tendency to make use of remote spheres of tone-relationships, i.e. of tones whose relationship to a single tonic is not determinable within the established tonal system, caused at first

a weakening of the functions of tonality, and eventually brought about its disintegration." This presumes on the part of the music student a knowledge or acquaintance of music and its history for some 200 years and especially post-Wagnerism and Debussy. Even armed with this the student must bear in mind that "The purpose of these examples is to illustrate the structural application of the technique of composition with twelve tones: it is hoped they will be a guide to the study of the works of Arnold Schoenberg, Alban Berg and Anton Webern".

One could write out the scale of G major (the Ionian mode transposed) naming the notes according to the diatonic hierarchy, illustrating it with musical examples, phrases and figured bass harmony and quoting excerpts from two composers (as, for instance Beethoven and Brahms) employing this key. This would only be an "introduction" to the manifold possibilities inherent in the diatonic system and does not deal at all with the further elements or problems of musical composition, or analyse the "why" or "how" of a satisfactory or beautiful piece of music, whether by Mozart or Webern. This book is modest, therefore, in its claim, limiting itself principally to the analysis of the "serial" aspects of the music, and, as such, could be very helpful to the reader who, from this book, could begin his own studies.

The extra-serial, formal and constructive analysis is elementary. The two, four or eight bar phrasing emphasized, though applicable to the few examples chosen by Mr. Spinner, derives from the musical influence of the Lutheran chorale and Bach. There is no virtue, as such, in even-number grouping, nor will it be much found in later, post-Webern music.

Mr. Spinner may have wished to emphasize the fact that the twelve-tone technique developed from the main European tradition, but music does not "stay put" in its development and composers of to-day working in serial technique are deriving their musical forms from the music itself rather than imposing these classical rhythmic clichés. For instance, even in the Webern Variations for piano, Op. 27, quoted at length, no specific mention is made—though it is visible and audible—of the fact that the first, and quoted, movement is built on palindromes of variable length, these palindromic units creating the form of the movement. These are not meant as criticisms of the book, which is admirable as far as it goes, but just as advice to the reader that the understanding of some uses of the series is, and is only intended to be, a *point de depart*. No more than the analysis of the diatonic system explains the majesty of Beethoven's Ninth symphony, does the analysis of the twelve-tone technique, so clearly done by Mr. Spinner, explain the beauty of "Das Augenlicht".

There remains music—good or bad—whether written according to modal, diatonic, twelve-tone or other principles and procedures.

ELISABETH LUTYENS

R.C.M. UNION REPORT

From a casual suggestion in committee in the early part of the year, grew the idea of having another Union Dinner. The result was a most enjoyable occasion on November 4 at the Rembrandt Hotel, to welcome our new President, the new Director of the College, Mr. Keith Falkner. It proved a far more popular event than we had anticipated and 240 people came. A last minute crisis and great disappointment was the illness that prevented Sir Malcolm Sargent from taking the Chair, but most fortunately Mr. Frank Howes was available and proved a delightful deputy.

Two weeks later, on November 18, came the Annual General Meeting at which the guest speaker was Sir David Webster, talking, to the delight of his audience, of Covent Garden and opera production. He pointed out that to-day Covent Garden Opera is accepted, as the usual thing, and runs for ten months in the year as opposed to only four some 14 years ago, which in itself is an exciting change. The main job has been to keep the doors open so as to provide continuity of opportunity, and lay the foundations of the establishment.

Sir David had much to say, both amusing and of intense interest, about reconciling the choice of works to be performed with economic restrictions, public and professional criticism, artistic temperaments, and general practical possibilities. The opera singer must have great intensity of feeling and expression, resulting at times in conflicts of "nerves". All artists work hard but good ones work harder. London, said Sir David, has the widest concert life of any town and all the best performers and conductors come here. He feels that the present popularity of music is not accidental: there is a climate of change towards it in this country, for music makes a bigger appeal than do other arts to folk who do not know very much about it.

PHYLLIS CAREY FOSTER, *Honorary Secretary*

BIRTHS

Wilkinson: to Philip* and Margaret, twin daughter and son, Deborah and Simon, on September 23, 1960.

Morse: to Alan and Anne* (née Cassal) a second daughter, Penelope Anne, on October 29, 1960.

Warrack: to John* and Elizabeth, a second son, Nigel, on December 6, 1960.

MARRIAGES

Postings-Hawkins: On August 20, 1960, John Terence Postings to Jane Hawkins*.

Franck-Friz: On November 11, 1960, Jacob Franck* to Augusta Friz.

Goring-Thomas—Knott: on November 12, 1960, Rhys Goring-Thomas to Pamela Mary Knott*.

* *Royal Collegian*

DEATHS

Busbridge: José (née Waterhouse) on October 8, 1960, aged 35.

Leinster: The Duchess of Leinster (née Jessie Smither), the former actress Denise Orme, on October 20, 1960, aged 76.

Atholl: Katharine Marjory, Duchess of Atholl, D.B.E., on October 21, 1960, aged 86.

Somervell: Donald Somervell, Lord Somervell of Harrow, Member of the R.C.M. Council, on November 18, 1960, aged 71.

Penn: Sir Arthur Penn, Member of the R.C.M. Council, on December 30, 1960, aged 74.

OBITUARIES

STANLEY STUBBS

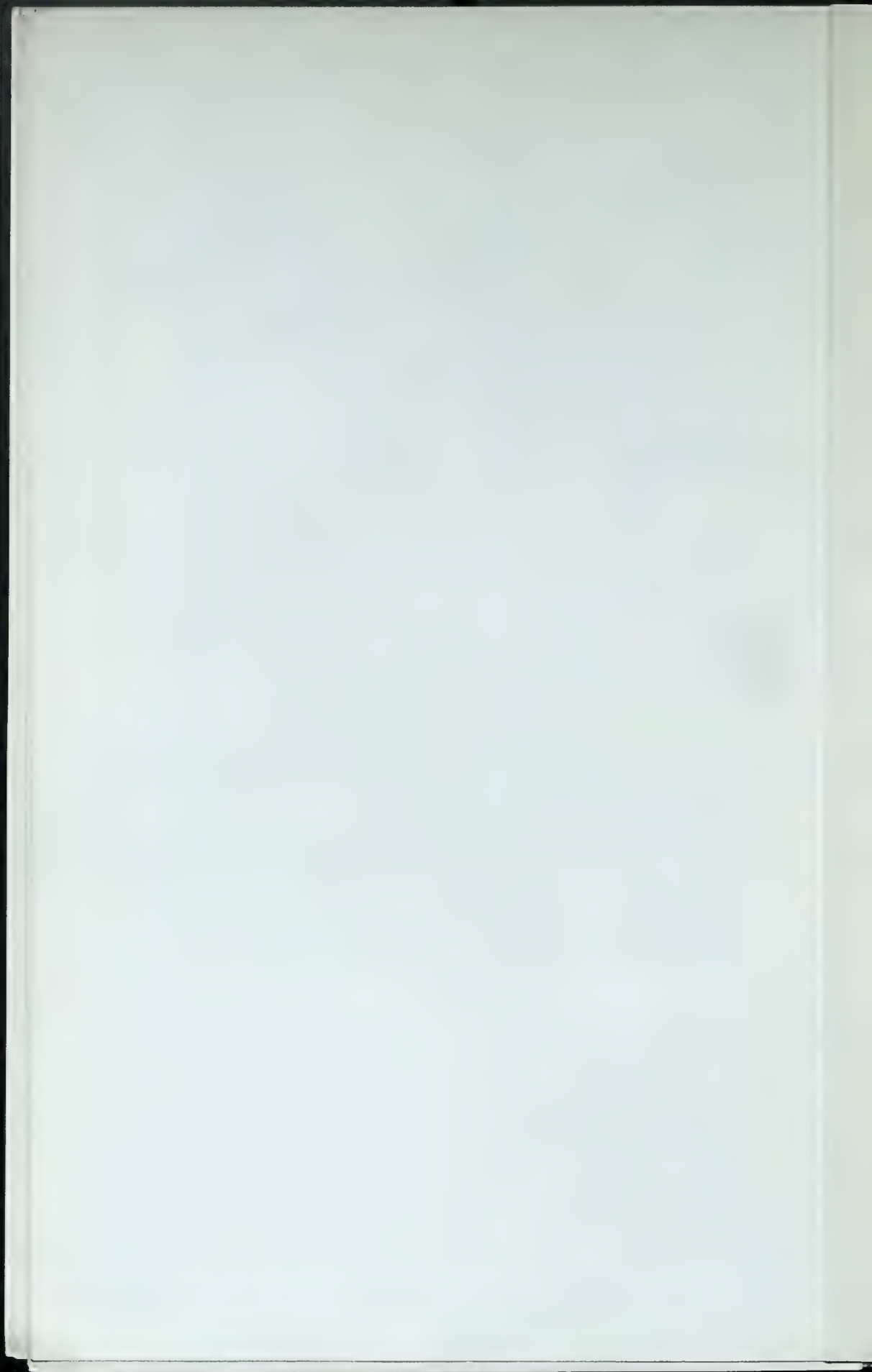
1880-1960

Stanley Stubbs was born in Carlisle on May 26, 1880. He was a chorister of the cathedral and later a pupil of the organist, Dr. H. E. Ford; he served as assistant organist from 1900 to 1902 and was acting organist from 1902 to 1903. He came to College as a student in 1903, and remained until 1906; he was taught by Sir Walter Parratt, Sir Frederick Bridge, Dr. Charles Wood, Dr. F. J. Read and Marmaduke Barton. In 1908 he became organist of Holy Trinity, Prince Consort Road and except for the period of his war service in the Artists' Rifles from 1916 to 1918 he held this appointment without any break until 1960—he resigned only a few months before his death on August 11. He was a professor at College from 1919 to 1950 (he was appointed F.R.C.M. shortly before his retirement); he was also an examiner for the Associated Board from 1920 to 1960.

Few men have spent so long a professional life in one place. Perhaps this was not what he expected when he first came to London; and with his ability as an organist and choir-trainer, his cathedral experience and his attractive personality, he might fairly have hoped for a cathedral appointment, which he would certainly have held with distinction. But he was severely wounded in the Battle of the Somme, and never recovered full freedom of action from a disabling knee injury. He was not the man to accept this without fighting back; when peace came, he worked hard at the organ, and with some measure of success—I can still remember his happiness and pride when he told me, one summer day in 1920 or 1921, that he had managed to play the Reubke fugue the previous Sunday (the Reubke had a special place in his life—fortified by bringing off a much admired performance of the whole Sonata at a college concert, he had been inspired to propose to Muriel Vaughan immediately afterwards). But in the end he had to accept the limitations of disability, and though his service playing was always a model of good taste, he gave up thoughts of solo playing in the grand style.



STANLEY STUBBS



His appointment to College staff at this time was a considerable compensation for this sacrifice, and he found great happiness through his double interest in Prince Consort Road. He was superbly loyal, both to his church and to College. He made a host of friends among his colleagues and his pupils. They found him always the same—tranquil, cheerful, generous, warm-hearted, boundlessly patient. I never heard him complain, or say an unkind thing. He had an inner serenity which came, partly from a rock-like stability of character, partly from a supremely happy marriage and family life. I had an open invitation to his Ealing home in my student days, and went there constantly, enchanted by the warmth of affection and the sparkling fun. This must have been the happiest time of his life; he was always in a steady glow of cheerfulness, while Muriel was effervescent with gaiety. When she died, I believe he felt that the whole purpose of his being was ended, but with all his old courage he built up another pattern of existence, living quietly by himself, happy in the society of his family and his friends. We can all rejoice that his end came so quietly.

WILLIAM MCKIE

Stanley Stubbs came to the R.C.M. as a student two years after me, but in looking back it is difficult to believe that he was not there the whole of my time, so much in my now fickle memory does he seem to me to be an integral part of the College, both then and in all the years that passed until the time of his retirement.

He had to my mind an absolute flair for friendship. At our first meeting I felt I had made a true friend in all probability for life. His qualities of kindness, straightforwardness, simplicity and complete integrity were at once apparent and one knew that however long the intervals between our meetings he would never change.

Indeed he never did. The last time I saw him, not long since he had recovered from a gruelling illness, he was the same Stanley with the cheery smile, courageous, young in spirit and ready as always to give help to anyone who asked for it. Such qualities as were his were the envy of many of us and an example to us all.

Though his heart was in everything he did, his real love, I am sure, was the College. In addition to his long service there, he and his wife (a fellow student) founded, so to speak, a whole dynasty of Collegians, for not only a daughter of theirs and her husband but also their grandson as well as a granddaughter and her husband all followed them as students there. This was a source of great pleasure and some pride to Stanley, as well it might be.

The College in its turn must be proud of such a son and grateful for his devoted service. We his friends are proud of his loyal friendship and grateful for all that he gave us, and not one of us is likely ever to forget him who was one of the most lovable of men.

CLIVE CAREY

LORD SOMERVELL OF HARROW

1889-1960

By the death of Lord Somervell on November 18, 1960, the Royal College of Music lost a wise adviser, a loyal friend and a benefactor. Before being raised to the peerage on his appointment as a Lord of Appeal, Sir Donald Somervell had enjoyed a distinguished career in both law and politics. Consequently his experience was invaluable when he accepted an invitation to join the Council of the College in 1935. He brought a keen and perceptive mind to the problems of management and administration of College affairs, and was always ready to give his advice with sympathy and a sense of humour. He generously gave to the College an annual prize in memory of his uncle Sir Arthur Somervell, who had been a former pupil and professor at the College and H.M. Inspector of Music in Schools.

In a busy life full of responsibilities, Lord Somervell found a place for music. I realized this fact in the many talks I had with him, because it was quite clear to me that he had a fairly wide knowledge of, and interest in, classical and modern music and had the good taste and discernment of a genuine lover of the art.

After joining the College Council he was elected to the Executive and Finance Committee of the Council in 1944; became an F.R.C.M. and a Vice-President in 1948, and served on the Council until his death.

All members of the Council and I, as former Director, will remember him as a devoted friend of the College, and as a man who was kindly, lovable and sincere.

ERNEST BULLOCK

THE DUCHESS OF ATHOLL

1874-1960

Katharine Duchess of Atholl is chiefly remembered now as a woman of distinction in public life; as an Hon.D.C.L. of five universities; Oxford, Glasgow, Manchester, Durham and Columbia, and as an Hon.LL.D. of Leeds and McGill Universities; as a J.P. from 1920; as an M.P. for Kinross and West Perthshire from 1923 to 1938; and as Parliamentary Secretary to the Board of Education from 1924 to 1929; but her claims to fame as a distinguished amateur musician are often overlooked, yet she was in fact gifted with very real musical ability and was a valuable member of the R.C.M. Council. Born in 1874, Katharine Ramsey, the fourth daughter of a well known Professor, Sir James Ramsey, won the Coleridge Taylor Scholarship to the Royal College of Music in 1893 (though she did not come to College until 1900). It was about that time that I first met Katharine Atholl when she came with her father to stay at the Vice Regal Lodge in Dublin, during my father's term of office as Lord-Lieutenant of Ireland. As children we were enraptured by her brilliant performance as a pianist; and I think it was partly the impression produced in my mind by her proficiency on that occasion that inspired me with a desire to obtain entrance to the R.C.M. as a very mediocre student. I remember visiting her subsequently in the august surroundings of the Board of Education in order to obtain her professional guidance on some educational problem, and I think we exchanged pleasant musical recollections of our College experiences. Her wisdom, liveliness and charm of personality made a delightful impression on my mind that has never been eradicated, and our common experience of the immense charm and kindness of Sir Hubert Parry and Sir Walter Parratt, Mr. Dykes, Dr. Gladstone and other members of the College staff set up a friendly relationship that I have never forgotten. Very probably the Duchess of Atholl valued her R.C.M. experiences at least as much as her more obvious recollections of public service.

CYNTHIA COLVILLE

ROBIN HULL

1905-1960

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Born at Limpsfield, Surrey, in 1905, Robin Hull was educated at Malvern College. He entered the R.C.M. in 1923, studying composition with Dyson and organ with Thalben-Ball, besides having private lessons in harmony and counterpoint with Dr. Harold Darke. In 1925, on the advice of Sir Hugh Allen, he entered Worcester College, Oxford; he took his B.Mus. (Part 1) in 1927 and an Honours degree in 1929. On coming down from Oxford he started work as a free-lance author and music critic, specializing in contemporary English music, in particular that of Arnold Bax. He was soon a regular contributor to musical and literary journals. In 1934 he was appointed assistant music critic to the *Morning Post*, a post he held until the amalgamation of that paper with the *Daily Telegraph*. He contributed chapters to two Pelican books, *British Music of our Time* and *The Symphony*. President of the Critics' Circle in 1951-52 he was subsequently elected an Honorary Life Member. In 1958 he had begun research for a projected book on Music in England, 1760-1860. He was appointed Editor of *The Musical Times* only five months before his death.

ROBERT ELKIN

JOSÉ BUSBRIDGE

1924-1960

After six years illness, José Busbridge died on October 8, 1960, leaving behind three young children and her husband, John Busbridge, also a Collegian. She was thirty-six.

At College José Waterhouse studied singing and piano and showed a real capacity for work and success. In 1945 she won the Henry Leslie Prize for singing and sang at the President's Concert. Among her performances before she gave up singing professionally, two stand out: in Bach's St. John Passion at St. Paul's, Knightsbridge, and in *The Creation* at Stamford. These performances received high praise.

TOPLISS GREEN

COLLEGE CONCERTS

THE FIRST ORCHESTRA

THURSDAY, OCTOBER 20, 1960

GOD SAVE THE QUEEN

Overture : "Scapino" William Walton
 Nights in the Gardens of Spain Falla

Andres Romo, A.R.C.M.

Symphony No. 1 in C minor Brahms

Conductor : Richard Austin

Leader of the Orchestra : Michael McMenemy (Scholar)

CHORAL AND ORCHESTRAL CONCERT

THURSDAY, DECEMBER 1

Jupiter Symphony Mozart

Conductor : Richard Austin

Sea Symphony Vaughan Williams

Conductor : John Russell

THE SECOND ORCHESTRA

TUESDAY, OCTOBER 18

Overture : "Fidelio" Beethoven
 Concerto for Cello and Orchestra Schumann

Charles Tunnell (Associated Board Scholar)

Symphony in D minor César Franck

Conductor : Harvey Phillips

Leader of the Orchestra : Joyce King

TUESDAY, NOVEMBER 15

Prelude to "The Dream of Gerontius" Elgar

Concerto for Clarinet and Orchestra Mozart

Virginia Henson, A.R.C.M.

Symphony No. 5 in E minor Dvořák

Conductor : Harvey Phillips

Leader of the Orchestra : Trevor Childerson

TUESDAY, DECEMBER 6

Phantasy-Overture : "Romeo and Juliet" Tschalkowsky
 Poème, for Violin and Orchestra Chausson

Philip Lee

Symphony No. 5 in C minor Beethoven

Conductor : Harvey Phillips

Leader of the Orchestra : Christine Brinck-Johnsen

SPECIAL CONCERT

TUESDAY, NOVEMBER 22

Contrapuncti I, X, XI, from "The Art of Fugue" Bach (arr. R. Harris)
 Symphony for Strings Jean Françaix

Dies Natalis Gerald Finzi

Joan Abell, A.R.C.M. (Exhibitioner)

Divermento for Strings in F major, K.138 Mozart

Conductor : Harvey Phillips

Leader of the Orchestra : Margaret Roose, A.R.C.M. (Scholar)

CHORAL AND CHAMBER CONCERT

WEDNESDAY, DECEMBER 7

Hymn to St. Cecilia Benjamin Britten
 Quintet for Piano and Strings César Franck

Piano : Anthony Hill, A.R.C.M. (Exhibitioner)

Violins : Penelope Hayes, A.R.C.M.

Miriam Morley (Scholar)

Viola : John Adams

Cello : Elizabeth Bryan, A.R.C.M.

Sing ye to the Lord Bach

Conductor : John Stainer

RECITAL

WEDNESDAY, SEPTEMBER 21

Margaret Roose, A.R.C.M. (Scholar) (<i>Violin</i>)			
Patricia Tolman (Scholar) (<i>Piano</i>)			
Nuala Herbert, A.R.C.M. (Scholar) (<i>Piano</i>)			
Sonata for Violin and Piano in G minor	...	...	Tartini
Sonata for Piano in A flat, Op. 110	...	...	Beethoven
Sonata for Violin and Piano in D minor	...	...	Brahms
Sonata No. 3 for Piano	...	...	Hindemith

CHAMBER CONCERTS

WEDNESDAY, SEPTEMBER 28

String Quartet in B flat, Op. 18, No. 6	...	...	Beethoven
<i>Violins</i> : Miriam Morley (Scholar)			
Lucy Nagelschmidt (Scholar)			
<i>Viola</i> : John Adams			
<i>Cello</i> : Nadine Unna (Scholar)			
Sonata for Bassoon and Piano	...	...	Saint-Saëns
Robert Bourton (Scholar)			
Wallace Woodley (<i>New Zealand</i>)			
Suite for unaccompanied Cello in C major	...	...	Bach
Nicola Anderson, A.R.C.M. (Scholar)			
Pour le Piano	...	...	Debussy
Jonquil Glenton (Scholar)			

WEDNESDAY, OCTOBER 5

Sonata for Violin and Piano	...	...	Dvořák
Martin Jones (Scholar), Neda Jankovic, A.R.C.M.			
Study in F sharp major	...	...	Arensky
Cobler's hornpipe	...	...	Howells
Reflets dans l'eau	...	...	Debussy
Denise Narcisse-Muir, A.R.C.M. (Associated Board Scholar— <i>Jamaica</i>)			
String Quartet in D major, K. 575	...	...	Mozart
<i>Violins</i> : Margaret Roose, A.R.C.M. (Scholar)			
Marilyn Taylor (Scholar)			
<i>Viola</i> : Ian White			
<i>Cello</i> : Charles Tunnell (Associated Board Scholar)			
Contrapuntal paraphrase for Piano on Weber's "Auflorderung zum Tanz" ... Leopold Godowsky			
Oliver Davies, A.R.C.M.			

WEDNESDAY, OCTOBER 12

Ballade in G minor	...	...	Chopin
Joan Havill, A.R.C.M. (<i>New Zealand</i>)			
String Quartet in F major, Op. 18, No. 1	...	...	Beethoven
<i>Violins</i> : Martin Jones (Scholar)			
Marion Forsyth (Scholar)			
<i>Viola</i> : William Muir			
<i>Cello</i> : Jennifer Day, A.R.C.M. (Scholar)			
Au bord d'une source } Waldesrauchen }	...	...	Liszt
Jean Phillips			
Legend for Viola and Piano	...	...	Arnold Bax
Ian White, Andrew Pledge, A.R.C.M.			
Prelude	...	...	Debussy
Pastourelle } Toccata }	...	...	Poulenc
Christina Chu, A.R.C.M. (Exhibitioner— <i>Hong Kong</i>)			

WEDNESDAY, OCTOBER 19

String Quartet in G major, Op. 18, No. 2	...	...	Beethoven
<i>Violins</i> : Robin Benefield (Scholar)			
Harry Cawood (Scholar)			
<i>Viola</i> : William Muir			
<i>Cello</i> : Nicola Anderson, A.R.C.M. (Scholar)			
Nocturne in D flat major } Scherzo in B flat minor }	...	...	Chopin
Elizabeth Maynier, A.R.C.M. (Scholar— <i>Jamaica</i>)			
Sonata for Violin and Piano	...	...	César Franck
Philip Lee			
Diana Beeken, A.R.C.M. (Associated Board Scholar)			

WEDNESDAY, OCTOBER 26

Thirty-Two Variations in C minor	...	...	Beethoven
Ruth Stubbs, A.R.C.M. (<i>Australia</i>)			
Sonata for Horn and Piano	...	...	P. Racine Fricker
Bryan Sampson, Justin Connolly.			
Sonata for Piano	...	...	Alban Berg
David Rowland			
Drei Morgenstern Lieder	...	...	Mátyás Seiber
<i>Soprano</i> : Lorna Haywood, A.R.C.M.			
<i>Clarinet</i> : Neil Murray			
Suite for Piano, Op. 14	...	...	Béla Bartók
Susan Fogarty, A.R.C.M. (Associated Board Scholar)			
Divertimento for Flute, Oboe and Clarinet	...	...	Malcolm Arnold
<i>Flute</i> : Paul Griffiths			
<i>Oboe</i> : Michael Jeans			
<i>Clarinet</i> : Graham Evans (Scholar)			

WEDNESDAY, NOVEMBER 2

- Sonata for Clarinet and Piano in F minor, Op. 120, No. 1 Brahms
 Julia Rayson, A.R.C.M. (Associated Board Scholar)
 Nuala Herbert, A.R.C.M. (Scholar)
- Polonaise in C sharp minor } Chopin
 Ballade in G minor }
- String Quartet in C minor, Op. 18, No. 4 Beethoven
 Anthony Hill, A.R.C.M. (Exhibitioner)
 Violins : Warwick Hill (Scholar)
 Joan Dunford (Scholar)
 Viola : John Dalby (Scholar)
 Cello : Elizabeth Bryan, A.R.C.M.

WEDNESDAY, NOVEMBER 9

- Sonata for Violin and Piano in C minor Beethoven
 Miriam Morley (Scholar)
 Jonquil Glenton (Scholar)
- Intermezzo in C, Op. 119, No. 3 } Brahms
 Intermezzo in A, Op. 118, No. 2 }
 Capriccio in D minor, Op. 116, No. 7 }
- String Quartet in D, Op. 18, No. 3 Beethoven
 Diana Beeken, A.R.C.M. (Associated Board Scholar)
 Violins : Anne Wills (Scholar)
 Stuart Johnson (Associated Board Scholar)
 Viola : David Godsell (Exhibitioner)
 Cello : Joanna Milholland

WEDNESDAY, NOVEMBER 16

- Organ Concerto in D minor Vivaldi-Bach
 Caroline Maurice, A.R.C.M.
- Four Elizabethan Lyrics Quilter
 Malcolm Rivers
 Accompanist : Ronald Lumsden, A.R.C.M. (Scholar)
- Papillons Schumann
 Linda Kendall, A.R.C.M. (Scholar)
- L'invitation au voyage } Duparc
 Extase }
 Phidyle }
- Trio for Clarinet, Viola and Piano Mozart
 Margaret Johnson (Exhibitioner)
 Accompanist : Robin Hewitt
 Clarinet : Julia Rayson, A.R.C.M. (Associated Board Scholar)
 Viola : George Robertson
 Piano : Valery Watts, A.R.C.M. (Scholar—Canada)

WEDNESDAY, NOVEMBER 23

- Concerto for two Pianos in C Bach
 Ann Hayes, A.R.C.M. (Exhibitioner—South Africa)
 Geoffrey Chew, A.R.C.M. (Associated Board Scholar—South Africa)
- Sonatina for Violin and Piano Dvořák
 Marion Forsyth (Scholar)
 Linda Kendall, A.R.C.M. (Scholar)
- Seven Songs from the "Dichterliebe" Schumann
 Paul Matthews, A.R.C.M. (Scholar)
 Accompanist : Oliver Davies, A.R.C.M.
- String Quartet in A, Op. 18, No. 5 Beethoven
 Violins : Wilfred Gibson (Scholar)
 Yat-Pang Hong (Associated Board Scholar—Hong Kong)
 Viola : Terence Hilton
 Cello : Martin Elmitt (Scholar)

WEDNESDAY, NOVEMBER 30

- Sonata for Piano in B flat Clementi
 Donna Marie Hauser (Exhibitioner—Canada)
- Sonata for Cello and Piano in D Locatelli
 Charles Tunnell (Associated Board Scholar)
 Wallace Woodley (Associated Board Scholar—New Zealand)
- Seven Spanish Folk Songs De Falla
 Valerie Smith
 Accompanist : Paul Horner, A.R.C.M.
- Chaconne for Violin and Piano Vivaldi
 Francis Wells, A.R.C.M. (Exhibitioner)
 Elizabeth McCall
- Trio for Clarinet, Cello and Piano Beethoven
 Clarinet : Robina Dallmeyer, A.R.C.M. (Exhibitioner)
 Cello : Elizabeth Bryan, A.R.C.M.
 Piano : Linda Kendall, A.R.C.M. (Scholar)

TERM DATES, 1961

- Easter : January 2 to March 25
 Summer : April 24 to July 15
 Christmas : September 8 to December 9

